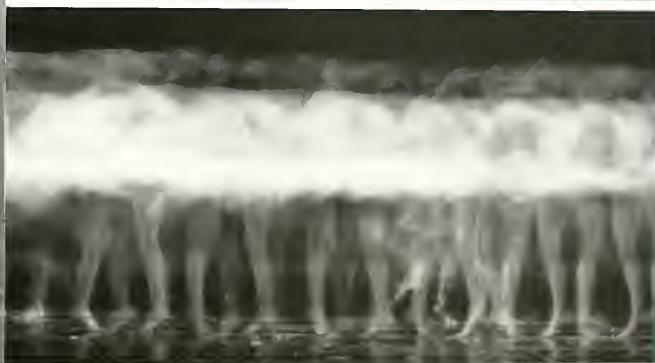


# LEGACY

the *sixtieth* anniversary

A comprehensive history of  
The University of the Arts School of Dance



UArts



THE UNIVERSITY  
OF THE ARTS





As the School of Dance at The University of the Arts celebrates its 60th anniversary we look back at the individuals who made it the largest and most successful undergraduate dance program in the country; we review significant events in the School's history; and we look ahead to the future of dance education.

"We are devoted to the comprehensive education of the dancer as a performer, creator, educator, and scholar – an artist who will be a leader in the field."

- Susan Glazer, director of the School of Dance

The School of Dance is a supportive and friendly home for all those who love to study, perform, create, and watch dance. We provide a dynamic and challenging program that produces graduates who have acquired the self-discipline, motivation and technical skills to merit employment by the best dance companies. Our graduates are prepared to choreograph their own, high quality works, and form their own dance companies and schools. The training is also directed toward developing leadership, creativity and rigorous academic scholarship. The University of the Arts School of Dance intends to be the country's preeminent institution for the celebration, encouragement and support of *dance in all its forms*.

"Energy is the spirit of movement. We dance because we live to do it; our passion is the source of energy. I came here because my dance teacher at home is a graduate of the School of Dance."

- Eric Bean, sophomore from Berituda

A highlight of The University of the Arts School of Dance is its location in the heart of Philadelphia's Avenue of the Arts, a dynamic urban cultural environment. Students enjoy life in Center City and absorb creative energy from the rhythms of the city. A strength of the School lies in the diversity of its students who come from all over the United States and from many parts of the world. UArts is the largest School of Dance in the nation.

The School of Dance has been a trendsetter from the start and it continues to be a leader - inspiring dance students, dance companies, choreographers, and other dance schools. The comprehensive curriculum stresses a solid basis in the core values of traditional and established dance. It also includes the teaching of new and evolving developments in the dance world, encouraging the study of novel and innovative forms and techniques. It combines a wide variety of dance genres and a broad liberal arts education.

## history

In 1944 Nadia Chilkovsky Nahumck founded what would become the Philadelphia Dance Academy, located in a brownstone house at the corner of 22nd and Locust Streets. It was the first racially integrated dance school in Philadelphia. Nahumck, born in the Ukraine in 1908, moved to Philadelphia as a young child where she studied the Isadora Duncan technique. After touring with a group trained in the Duncan style, Nahumck moved to New York, where she studied with Hanya Holm at the Wigman School and performed as a founding member of the New Dance Group. She returned to Philadelphia in the 1940s and earned a bachelor's degree in education at Temple University in 1944. In her quest to gain a deeper understanding of Duncan style, Nahumck became skilled in Labanotation, a standardized system for analyzing and recording dance movements. She was the first in the United States to teach Labanotation in an elementary dance curriculum. Nahumck also created a comprehensive curriculum in dance for secondary schools, and in 1954 she went on to develop an undergraduate dance department for the Philadelphia Musical Academy which was later to become The University of the Arts' School of Music. This was the first program in Philadelphia to offer a college degree in dance.

"The School of Dance is clearly one of the most compelling, diverse, and inspiring programs of its kind, providing creative inspiration to the entire institution."

- Richard Lauen, Dean, College of Performing Arts

CREDITS TOWARD DEGREES AND DIPLOMAS  
FACULTY OF DISTINGUISHED TEACHERS



# **NADIA CHILKOVSKY Dance Theatre**

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*Nadia Chilkovsky Nabumck founds the  
Children's Dance Theatre, (1944) which  
later becomes known as the Philadelphia  
Dance Academy (PDA).*

For many years the Philadelphia Dance Academy was an institution where renowned dancers and choreographers such as Pearl Primus, Agnes DeMille and Martha Graham taught master classes. Early faculty members included Phyllis Dersh Rudzitis, who later founded her own school and company; Jeri Packman, who directed the preparatory division of the Academy; and Andrew Pap who continues to teach at the School of Dance. Prominent Dance academy alumni include Ronne Arnold, of the National Aboriginal and Islander Skills Development Association in Australia; Riitta Vainio, known as the mother of Finnish modern dances; and Judith Jamison, the charismatic artistic director and superstar of the Alvin Ailey American Dance Theater.



*Bella Lewitzky, Judith Jamison and  
Susan Glazer at the Visions of Woman  
in Dance National Conference, 1991.*

“O ur students have a physical and mental determination to succeed. These are the traits that allow them to build a superb technique based on control, strength, balance, and beauty of line.”

*- Maria Urrutia, assistant to the director  
and an alumna of the School of Dance*

In 1976 the Philadelphia Musical Academy became the Philadelphia College of Performing Arts (PCPA). In 1977, Stella Moore, the grande dame of Philadelphia dance since the 1930s and one of the city's most prominent dance presenters, approached Joseph Castaldo, president of PCPA, with an idea to establish a school of dance and acquire the Philadelphia Dance Academy. He did and revised the Academy's curriculum to integrate ballet, modern, and, most remarkably for that time, jazz dance. This became the first degree-granting program to offer a major in jazz dance. Conservatory programs at that time excluded jazz as a major, however, PCPA recognized its value as an independent, quintessentially American art before others did. Later, other schools followed suit, but even today, jazz dance is infrequently offered as a major. Gary David Celain was the first director of the new School of Dance. He was followed in 1979 by Bernice Rosen.

Susan Glazer became director of the School of Dance in 1982. Under her leadership the school has grown in size and reputation, and is considered one of the country's finest conservatory dance programs with its vision of dance study combining strong technique and discipline with individual creative freedom.

In 1985, PCPA merged with the 80-year-old Philadelphia College of Art and became the Philadelphia Colleges of the Arts. Two years later, it became *The University of the Arts*.



## student activity

Students at the School of Dance perform before live audiences, often filling the Merriam Theater, which has a seating capacity of 1,700. At the end of every semester, the school produces numerous student performances with choreography from traditional repertory, created by its own faculty, or by guest artists. Students learn that dance, even the esoteric or somber, must strike a chord that leaves the audience feeling enriched, informed, and entertained. A recent example was the 2005 collaboration of the School of Music with the School of Dance in a performance of *Carmina Burana*. The level of excellence left the audience amazed and delighted with the talent of the dancers and musicians and with the overall professional quality of the show.

When high school students who are looking at colleges visit the School of Dance, they can feel its energy and can visualize themselves dancing in the spacious studios that overlook the Avenue of the Arts. They see performances of modern, jazz, tap, Flamenco, hip-hop, African, Kabuki, salsa, classical Indian dance, rumba, and samba. The performers are students who come from all over the globe. They develop a sense of what Peter Bertini, faculty, calls "who we are, what we do, and *why we do it.*"

*Peter Bertini, longtime faculty member, received his MFA from the Philadelphia College of Performing Arts in 1979.*

“The Merriam Theater dance concerts are arguably the best dance events held in the city with stunning creativity, massive casts, and a rapturously engaged audience.”

- Brian Bagnall, *Friend of The University of the Arts*



As part of the dance curriculum, students have performed in community centers, private and public schools, nursing homes, and at local festivals. Molly Miskelly, jazz professor, has led the School's annual appearance in Philadelphia's Love Park for National Dance Day. There are ongoing affiliations with the Pennsylvania Ballet, Opera Company of Philadelphia, Philadelphia, Group Motion, and many other regional dance companies.



“Our students are dynamic people whose energy is visible in their performing and teaching.”

- Connie Michael, *Head of the Dance Education Program*



# Bringing In the Outside Dance World

Since 1952 the School of Dance has hosted numerous national and international events, which bring every imaginable form of dance activity to the School.

- A Dance Medicine Symposium was held at UArts in 1983 and in 1986.
- In 1988, to celebrate the creation of The University of the Arts, the celebrated Judith Jamison returned to her alma mater to choreograph. She collaborated with Glazer, director of the School of Dance, Evan Solot, professor in the School of Music, and Gerald Nichols, a fine arts professor in the College of Art and Design, to create *With Us*, the UArts' first interdisciplinary piece. WHYY, the local public television station, taped the six-month process of rehearsals and production meetings, and the culminating performance in the Merriam Theater. From this came a half-hour documentary, *The Dance Maker*, that aired for eight years on public broadcasting stations across the country.
- The first National High School Dance Festival was held at the University in 1989 and a reprise in 2004. Surpassing all records, the second festival brought to campus more than 2500 students, teachers, principals and choreographers.

"I go into a studio, grab a student and say, 'Hey, are you free on Saturday? Please come dance for the open house.' And the student shows up and wows everybody!"

—Wayne St. David, co-director of the jazz department

• Judith Jamison and Bella Lewitzky were the keynote speakers and honorees of the 1989 America Dance Guild Visions of Women in Dance annual conference. Co-directed by Sharon Friedler, director of dance at Swarthmore College, the conference inspired Friedler and Glazer to write a book entitled *Dancing Female: Lives and Issues of Women in Contemporary Dance*. Now in its third printing, the book has become a classic on the subject and is used in undergraduate and graduate programs in dance history, women's studies, and contemporary dance studies.

• The 1990 Vaganova Summer Festival featured seven artists from the former Soviet Union, people who had never before left their country. Among them was Uri Kapralis who was Mikhail Baryshnikov's teacher.

• The first International Conference of Blacks in Dance was held at The University of the Arts in 1990 and repeated in 1997.

• In 1999 the School invited the world to join in its millennium celebration of dance. Two thousand performers, choreographers, educators, historians, and students came from Asia and the Pacific, the Caribbean, Europe, South America, and North America to participate in the week-long *2000 Feet: A Celebration of World Dance*. During one incredible week, audiences saw nightly, sold-out performances by dance companies representing 30 countries. Dancers took classes in forms as varied as Balinese dance to hip-hop. They attended scholarly presentations and made new international friends.

• Mikhail Baryshnikov brought his "White Oak Dance Project" to UArts in 2001. Thirty members of the local dance community and 16 UArts dance students participated in multi-media performances and outreach activities as part of this project.

• In 2002, Eskesta, the Ethiopian-Israeli Dance Theater, visited the School of Dance as part of a partnership with the Israeli Consulate. This unique dance group's residency involved choreographing dances for UArts students who performed with them as a part of the Celebration of World Dance concert. The group invited the School to further the cross-cultural experience by touring and performing in Israel.

"It took 37,800 bottles of water and 10,000 ice packs to survive '2000 Feet.'"

—Philadelphia City Paper





- In cooperation with Dance Celebration and the Philadelphia Dance Alliance, the School organized Balanchine: The Philadelphia Connection, in 1990. This was the first academic colloquium to celebrate the art and legacy of George Balanchine, particularly his little-known connection to the Philadelphia dance world. Dance historians including Ann Barzel and Doris Hering attended, as did dancers including Barbara Sandomato and Lorna London. Rare historical materials, many from personal collections, were displayed in a well-attended exhibit in the UArts' Greenfield Library. The School of Dance performed Balanchine's *Serenade* in its winter concert.
- The Winter Pillow was a five-year collaboration between the School of Dance and Jacob's Pillow, America's premier summer dance festival in the Berkshire Mountains of Massachusetts. It supported choreography, performance and education. Held annually at the UArts School of Dance from 1989 through 1994 and generously supported by the Pew Charitable Trusts, the Winter Pillow was an incubator for the development of new work for participating artists. It provided apprenticeships, networking opportunities, and scholarships for students. Companies came to Winter Pillow from Brazil (Grupo Condadores), New York (Urban Bush Women), London (Ralph Ralph), Seattle (Pat Grancy company), Cambodia (Cambodian Artists Project), and Philadelphia (Philadanco).
- Supported by a major grant from the William Penn Foundation, in 1995 the New Impulses workshops were designed to advance the art of choreography. In association with the Carlisle Project's Barbara Weisberger, founder of the Pennsylvania Ballet, the School of Dance organized this exceptional, process-oriented program to provide fertile ground for the creation of new repertory, particularly in ballet.
- Choreographer Twyla Tharp produced the prototype for a unique lecture-demonstration during a summer residency in 1996.
- In 1997 Susan Glazer and Pearl Schaeffer, executive director of the Philadelphia Dance Alliance, collaborated to create and direct Philadelphia Dances, a model program of artists' exchanges and performances with national and international tours. Funded by a \$660,000 grant from the William Penn Foundation, this three year program provided UArts students, local dancers, choreographers, and the public with opportunities to communicate with artists from other communities and backgrounds. Performances in the UArts Dance Theater presented more than 40 companies. One example of the international artist exchanges was the semester spent at UArts by the Argentinean choreographer and Fulbright scholar, Suzanna Tambutti. Isaburoh Hanayagi, a famed Japanese Kabuki master who was a highlight of the 2000 Feet festival, returned to the School the following year as a visiting artist. Later, a senior dance major went to Tokyo to study with him, thus beginning the School's ongoing relationship with this celebrated artist and his country.

“This School has an outlet for everyone. We don't all need to look and sound the same. We are allowed to be ourselves - and then we feed off each others' vibe and style. I just love it.”

- Amanda Bay, junior major in jazz  
from Flemington, New Jersey

- For the 2001-2002 season the School received the only grant in Pennsylvania from the National Endowment for the Arts/Dance USA's National College Choreography Initiative - to restage José Limón's *A Choreographic Offering*. After well-received performances in the Merriam Theater, the School accepted invitations from the American Dance Guild to perform the work in New York's Danny Kaye Playhouse, in Washington D.C.'s Kennedy Center, and in Philadelphia's Kimmel Center. The following year students performed it in the Bermuda Arts Festival.
- The National Endowment for the Arts also funded a project to bring mambo legend Pedro Aguilar, known to international audiences as Cuban Pete, with his partner, Barbara Craddock, to the School as special-guest artists-in-residence during the fall 2003 semester. This residency culminated in the world premier of Aguilar's Mambo Ballet, *Latin Magic* performed by dance students at the Celebration of World Dance concert in December. The music for the piece was composed and played by students from the School of Music. Pete and Craddock taught classes in technique and choreography for salsa and clavé (the beat arrangement in Afro-Cuban music), held workshops and lectures for the community, and conducted presentations on Latin dance for the UArts faculty and other educators. The cast performed in New York City under the faculty direction of Jennifer Johnson.
- Pennsylvania Council on the Arts funded the School to produce a video chronicling the residency of Cuban Pete and Barbara Craddock. This documentary, which is nearing completion, is expected to find a large national audience.

“You have amazing, talented, wonderful students. We love them!”

- Cuban Pete and Barbara Craddock

“**S**nergy - the connection and evolution of the art, from student to performer to teacher, is the tradition in dance. We have forged a partnership to sustain and encourage this continuum, provide inspiration, and get your students work.”

*Randy Swartz, artistic director, Dance Affiliates*



## Partnerships WITH THE DANCE COMMUNITY

The School of Dance plays a significant role in the area's dance community. Its students and graduates are found in virtually every major company. With a substantial increase in the number of dance companies, performances, and enthusiasts in the region, Philadelphia can boast of a vibrant, active, and popular dance profile.

Over the years the School has supported the growth of new audiences through its relationship with Dance Affiliates, one of the largest dance-presenting organizations in the United States. This partnership has resulted in copresentations of performances in the Merriam and UArts Dance theaters, long and short-term residencies, and numerous master classes each year given by prominent dance artists. This exposure has provided opportunities for students to network and experience the dance world beyond the walls of the School's studios.

**I**n 1990, the School participated in the founding of the Jamison Project, Judith Jamison's first dance company. The School of Dance provided a home base, served as fiscal agent, and assisted in the administration for the new company, which was absorbed into the Alvin Ailey American Dance Center when Jamison became its artistic director.

Other community groups with which the School is affiliated include the Point Breeze Performing Arts Center, the Japanese-American Society, and Taller Puertoricano.

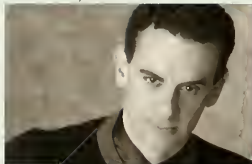
*The Bolshoi Ballet rehearses at UArts, August 2005*



# Summer World of Dance

nique to The University of the Arts, the School of Dance organizes, advertises, and administers its own summer program. Now in its 20th year, the summer program attracts a student body of aspiring professionals, teachers, college and high school students and the School's own matriculated students. Each summer the school invites a dance company to be in residence, offering lecture-demonstrations and master classes. Christine Cox and Matthew Neenan's New Ballet are regular summer company residents, as is Melanie Stewart Dance Company. Yunyu Wang was invited to teach Chinese Dance; Fernando Bujones, celebrated dancer and artistic director of the Orlando Ballet, has been a guest faculty member for five years.

*Fernando Bujones*



"I have thoroughly enjoyed teaching at UArts both in the summer and spring when I choreographed a ballet for the ballet majors. They were stupendous dancers - full of spirit, quick on their feet and eager to learn."

*- Fernando Bujones, featured guest faculty of the Summer World of Dance*



## major grants

From 1983 onward, the School has received numerous grants from foundations, corporations, and individuals supporting performances, visiting artists and special workshops, symposia and student activities. These projects have earned significant outside funding:

- Winter Pillow
- New Impulses
- WHYY documentary on Judith Jamison's residency
- Philadelphia Dances
- Twyla Tharp residency
- George Balanchine symposium
- Mikhail Baryshnikov residency and performance
- Vaganova summer Institute
- Eskesta residency
- *2000 FEET: A Celebration of World Dance*
- Reconstruction of José Limón's *Choreographic Offering*
- Cuban Pete residency
- Video documentary of Cuban Pete

# awards scholarships

The University of the Arts awarded Honorary Doctorates for lifetime achievements in the field of dance to Rudolph Nureyev, Walter Terry, Alwin Nicolais, Judith Jamison, Meredith Monk, Katherine Dunham, Joan Myers Brown, Arthur Mitchell and Nick Stuccio.

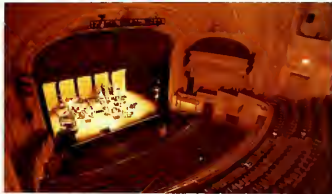
The Silver Star Alumni Award was given to Janine Cappello, Brian Vernon, Pearl Schaeffer, and Riitta Vaimo.

Donors have created these scholarships for dance students: the Stella and Matthew T. Moore Award and Scholarship, the Stewart Huston Scholarship, the Samuel S. Glick Scholarship, and the Elizabeth Ann Pulaski Memorial Scholarship.

Commencement Prizes include the Blumenthal Prize for Service to the School of Dance and the Alexi Yudenich Ballet Prize.



*The School of Dance and alumni (from left) Germaine Ingram, Rochelle Haynes, LaVaughn Robinson, Karen Cleighton, LaVaughn Jr., Robert Burden and Lance Liles pay tribute to LaVaughn Robinson, master tap artist and teacher, April 2005.*



## BRICKS AND MORTAR

In 1997 The University of the Arts bought and renovated the historic building at the corner of Broad and Walnut streets. It was named Terra Hall, after its generous benefactor Daniel Terra. In 1998 The School of Dance moved from its previous quarters at 309 and 313 South Broad Street into its new, state-of-the-art studios and offices in Terra Hall. Now, dancers stretch at the barre in front of floor-to-ceiling windows which overlook the busy activity of urban life on Broad Street. The School stands in the heart of such major performing arts venues as the Academy of Music, the Kimmel Center, the Merriam Theater, and the Wilma Theater.

The School of Dance's education and performing spaces include:

- Nine dance studios in Terra Hall, 211 South Broad Street.
- Three outstanding studios in building 309 S. Broad Street, directly opposite the Regional Performing Arts Center.
- The new Suzanne Roberts Dance Enhance: a studio for exercise and conditioning exclusively for dancers and located on the 4th floor of the Terra building.
- A large space, Studio G (a former gym) in Gershman Hall, 401 South Broad Street.
- The historic Merriam Theater, 250 South Broad Street.
- A 175-seat UArts Dance Theater in the Drake Tower.





# SOME OF *Our* graduates GREAT ACCOMPLISHMENTS...

Dante Puleio - José Limón Dance Company.

Sarah Yach - Saycho Ito Kabuki Company.

Lisa Potter - Arts and Business Council, New York.

Sonia Dawkins - artistic director of her own company, choreographer Pacific Northwest Ballet.

Carlos Antonia Scott - Alvin Ailey Dance Company, producer and composer of music CD's.

Rhea Patterson - Dayton Contemporary, and Urban Bush Women Company.

Silvana Cardell - founder of her own school and theater in her native Buenos Aires.

Constance Goodwin - PhD, founded her own company "Leadership as a Performing Art."

Holly Wright, Bellamy Eure, Mark Spaulding and Gary Jeter - Philadelphia Dance Company.

Robert Hill - New York City Ballet, now a celebrated choreographer.

Kendra McCool - Oakland Ballet.

Peter Kalivas - Sean Curran Dance Company, also choreographs nationally.

Christopher Compton - Broadway's *Moving Out* touring company.

Dawn Noelle Pignola - Ballet Hispanico, lead dancer with Madonna.

Chrystal Frazier - international teacher of hip hop, founder of Montazh Dance Company.

Hilary Clark - Terre O'Connor Dance.

Dougie 'Styles' Sanders - founder F.I.V.E. Productions.

Jessica Daley - Koresh Dancers.

Elisa Neal - Stars in her own sitcom "All About Us."

Lola Knox - won Tony for Starlight Express.

Rhonda La Chanze Sapp - Tony award for Best Actress in 1991 for *Once Upon this Island*; lead in Broadway's *Color Purple*

Germaul Barnes - "Bessie" Award, 2003.

Jeffrey Page - nominated for an Emmy, 2005.

Brian Vernon - faculty at the University of North Carolina.

Taurus Hines - department head at Creative and Performing Arts School in Tennessee.

Yu-Fen Kung and Michelle Chang - NaiNi Chen Dancers, New York.

Jeanine Shoemaker - founded Gemini Dance Company.

Tina Bracciale - founded Winged Women Dance Company.

Karen Nicely - dances with Keith Lee in Virginia.

Kevin Malone - on the faculty of Duke Ellington School of the Arts, Washington, D.C.

Maria Washington, Amy Carlin, Laura Johnson and Nicole Golas - Radio City Rockettes.

Kylie Lafferty - the Joffrey Ballet.

Robb Sapienza, Pamela Otterson - Cirque du Soleil.

In the next five years, the School of Dance plans to:

- Develop a new and state-of-the-art dance theater and other studio facilities.
- Increase the number of performances collaborating with other schools and departments within The University of the Arts.
- Promote advanced study and stimulate new dance research by re-establishing the MFA degree.
- Organize national and international tours to give students real-world experience in performing as company members.
- Expand the network of academic internships for students working with professional dance companies and arts administration groups.

## THE HEART OF THE SCHOOL OF DANCE

Senior members of the faculty and staff have been a part of the School of Dance for more than 15 years:

Larisa Bell - ballet accompanist.

Peter Bertini - member Alô Brasil, Spoken Hand; directs senior production course.

Hans Boman - music accompanist.

Manfred Fischbeck - artistic director Group Motion Dance Company, interarts ensemble.

Susan Glazer - author, *Dancing Female*; Director of the School of Dance since 1982.

Jim Hamilton - percussion accompanist and solo artist.

Nancy Kantra - also on faculty of the School of Theater, modern dance specialist.

Roni Koresh - trained in Israel; artistic director of his own company Koresh Dance Company.

John Levis - master dance accompanist, composer and performer.

Tom Lowery - percussionist, performs with Spoken Hand and Alô Brasil.

Jay Madara - lighting designer and technical director.

Connie Michael - head of dance education and school outreach programs.

Andrew Pap - head of ballet, Mary Louise Beitzel Award for Distinguished Teaching.

Marlene Rice-Whittaker - administrative assistant, production stage manager.

LaVaughn Robinson - founder of the school's highly regarded tap program.

Wayne St. David - UArts graduate, celebrated jazz choreographer and musical theater artist.

Carole Sklaroff - former principal dancer with the Pennsylvania Ballet.

Suzanne Slenn - danced and choreographed for television specials.

Junior members of the faculty and staff have been a part of the School of Dance for more than five years:

Kim Bears-Bailey - UArts graduate, "Bessie Award," associate artistic director of Philadanco.

Curt Haworth - artistic director of his own company, also performed with David Dorfman Dance.

Jennifer Binford Johnson - Martha Graham Dance Company, Richard Move and Pearl Lang.

Scott Jovovitch - Joffrey Ballet and was lead dancer in Broadway's "Fosse."

Donald Lunsford - UArts graduate, artistic director of Danco II.

Molly Misgalla - renowned jazz artist, choreographer and teacher, co-directs jazz program.

Jeannine Osayande - directs her own company based on African American motifs and rhythms.

Brian Sanders - UArts graduate, Momix choreographer, now directs his own company.

Valentina Slutsky - ballet accompanist.

Eva Szabo - member of the Hungarian Gyori Ballet, also faculty of the Pennsylvania Ballet.

Maria Urrutia - UArts graduate, coordinator of the Summer World of Dance.



What is true that The University of the Arts believes that dance will continue to attract the attention of talented students who see a bright future in the importance of dance in life in the 21st century. It commands the courage to lift human potentials and bring joy, deep roots of all cultures, races, and continents into. A vision of the future of dance is not a distant vision as it is a vision of the future with reality about it, it is a vision of a very beautiful thing to "future of dance."

- Miguel Angel Corzo, President of The University of the Arts

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THE UNIVERSITY  
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